

ΚΩΣΤΑΣ ΓΡΗΓΟΡΕΑΣ

K O S T A S G R I G O R E A S

Κιθάρα σε Ελληνικό τρόπο

GUITAR IN THE GREEK MODE

ΜΟΥΣΙΚΗ ΓΙΑ ΚΙΘΑΡΑ
MUSIC FOR GUITAR



Μουσικός Εκδοτικός Οίκος

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Η μουσική του βιβλίου κυκλοφορεί σε CD, ηχογραφημένη από τον Κώστα Γρηγορέα.

The music in this book has been recorded on CD by Kostas Grigoreas.

ΚΩΣΤΑΣ ΓΡΗΓΟΡΕΑΣ

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EPN

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Κώστας Γρηγορέας

Ο Κώστας Γρηγορέας γεννήθηκε στην Αθήνα το 1957. Έχει σπουδάσει Κιθάρα και Ανώτερα Θεωρητικά.

Απεφοίτησε από την τάξη τού Δημήτρη Φάμπα στο Εθνικό Ωδείο με “Αριστείο”.

Συνέχισε τις σπουδές του στην Αγγλία με υποτροφία του Βρετανικού Συμβουλίου. Εκεί σπούδασε Κιθάρα και Ανώτερα Θεωρητικά στο RNCM με τους Gordon Crosskey, Γιώργο Χατζινίκο και John Williams.

Αποφοιτώντας απέκτησε το Postgraduate Diploma του Πανεπιστημίου του Manchester.

Οι δραστηριότητες του περιλαμβάνουν solo συναυλίες, συνοδεία τραγουδιού, σύνθεση και διδασκαλία.

Έχει συνεργαστεί με τους σημαντικότερους Έλληνες συνθέτες και τραγουδιστές τόσο σε συναυλίες όσο και σε ηχογραφήσεις.

Έχει επανειλημμένα δώσει συναυλίες και έχει ηχογραφήσει για το ραδιόφωνο και την τηλεόραση στην Ευρώπη (Βρετανία, Γερμανία, Γαλλία, Ισπανία, Ιταλία, Κύπρο, Τουρκία, Ουγγαρία, Ελβετία, Ρωσία, Σουηδία, Φινλανδία κλπ.) ,στην Αμερική, στην Αφρική και στην Άπω Ανατολή.

Σημαντική είναι η παρουσία του στη δισκογραφία, με δίσκους για σόλο Κιθάρα και πολλές συμμετοχές σε έργα σύγχρονων συνθετών.

Είναι Καθηγητής στο Εθνικό Ωδείο της Αθήνας.

Kostas Grigoreas

Kostas Grigoreas was born in Athens in 1957. He has studied Guitar and Theory.

On graduating with Distinction from the National Conservatory (class of Dimitris Fampas), he continued his studies in England on a British Council scholarship. He studied Guitar and Theory at the RNCM under Gordon Crosskey, George Hadjinikos and John Williams and was awarded the Postgraduate Diploma of the University of Manchester.

His activities include solo recitals, song accompaniment, composition and teaching.

He has collaborated with all the leading Greek composers and singers in concerts as well as recordings.

He has repeatedly given recitals and recorded for radio and television in Europe (Britain, Germany, France, Spain, Italy, Cyprus, Turkey, Hungary, Switzerland, Russia, Sweden, Finland, etc.), America, Africa and the Far East.

His discography includes works for solo guitar, voice and guitar and considerable participation in works of contemporary composers.

He is Professor at the National Conservatory of Athens.

Στους γιούς μου

Σε τρόπους που έχω καταλάβει σαν Ελληνική μουσική, μερικά κομμάτια
για το αγαπημένο μου όργανο.
Όσο απλά ή σύνθετα τα ήθελα.

Κώστας Γρηγορέας

For my sons

In modes that I understand as Greek music, some pieces for my
favourite instrument.
As simple or as complex as I have wished them to be.

Kostas Grigoreas

ΣΗΜΕΙΩΣΕΙΣ

(5) = χορδή

p 5 = θέση στην ταστιέρα

C 5 or c 5 = μισό ή ολόκληρο «μπαρέ»

h 5 = φυσικές αρμονικές

♦ = staccato

— = λίγο «tenuto»

ten. = tenuto

• = αναπνοή

Λ = απογιάντο

p | = όλα με τον αντίχειρα

↗ or ↑ = χτύπημα των χορδών σε αυτή τη κατεύθυνση

✕ = χτύπημα της χορδής κοντά στον καβαλάρη, παράγοντας την συγκεκριμένη νότα

✕ = χτύπημα στο καπάκι

⊗ = χτύπημα των χορδών πάνω στα τάστα

○ *pizz.Bartok* = «επιθετικό pizzicato», τραβώντας τη χορδή

NOTES

(5) = string

p 5 = position on the fretboard

C 5 or **c 5** = full or half barré

h 5 = natural harmonics

♦ = staccato

– = a little "tenuto"

ten. = tenuto

☉ = "take a breath"

^ = apoyando

p└ = play all with the thumb

↗ or ↑ = strum the strings in that direction

└x = hit the string near the bridge and produce the specified note

└x = hit the soundboard

└⊗ = hit the strings on the frets

○ *pizz. Bartok* = "aggressive pizzicato" by pinching the string

ΚΑΛΟΚΑΙΡΙΝΑ

Summer moods

Κώστας Γρηγορέας
Kostas Grigoreas

Adagio espressivo ♩ = 84

(6) string in Re

mf *simile*

poco rit.

a tempo *p* *ten* *f* *piu animato*

mp *ponticello* *ten* *p*

poco tenuto *breve* *a tempo* *p* *mf*

1. 2. *harm. 5* *p*

The image shows a musical score for the opera 'ponte' by Giuseppe Verdi. It consists of two staves. The top staff is for the piano, and the bottom staff is for the vocal line. The piano part includes dynamic markings such as *ff*, *f*, *p*, and *mf*, as well as performance instructions like 'ponticello sempre' and 'ritenuto'. The vocal line includes a 'rasg.' (rassognato) section. The score is in 2/4 time and features various musical notations including triplets, slurs, and accents.

Allegro con brio ♩ = 86

Angels

3/8

4 2 2 2 (2) 4 2 1 4 2 4 3 1

a i a i ...simile...

(2) (3)

Λ (3)

m i m (5) 3

i m i

0 4 1 3

Come una danza

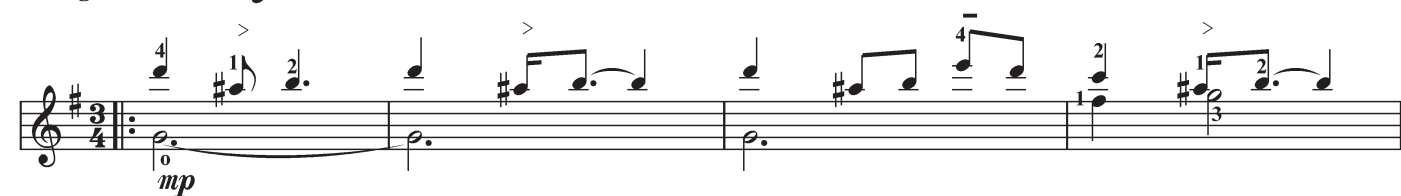
The musical score is written for a piano and a vocal line. The key signature is one sharp (F#), indicating G major. The piano part is in 2/4 time and consists of a continuous eighth-note accompaniment. The vocal line is in 2/4 time and features a melody with various ornaments and dynamics. The score is divided into four systems, each containing a piano part and a vocal part. The piano part is marked with dynamics such as *f*, *mp*, and *mf*. The vocal part includes lyrics in parentheses and various musical ornaments like slurs and accents.

Musical score for a piano piece, featuring eight staves of music. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-4. Performance instructions like *cresc.*, *poco rit.*, and *secco* are present. The piece concludes with a double bar line and a 3/4 time signature.

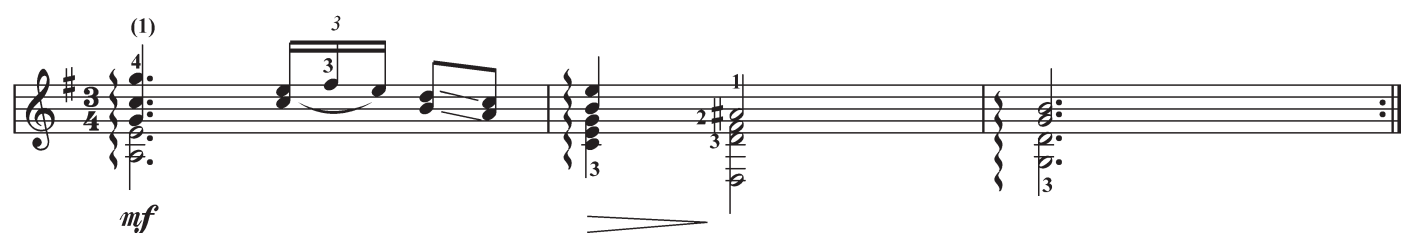
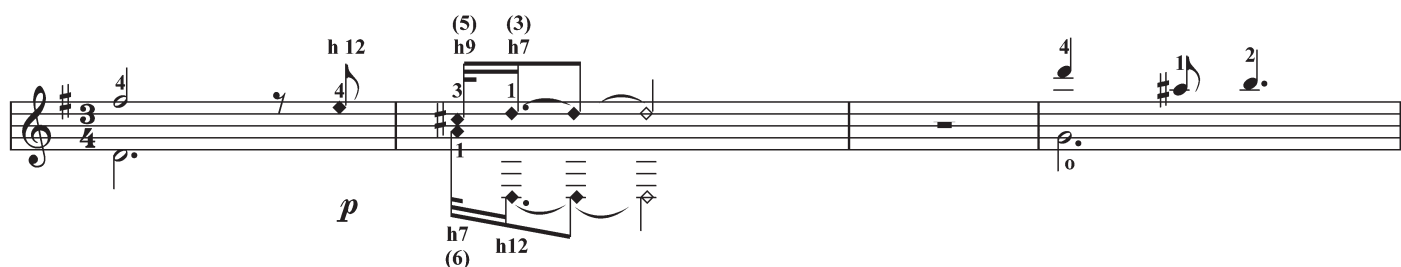
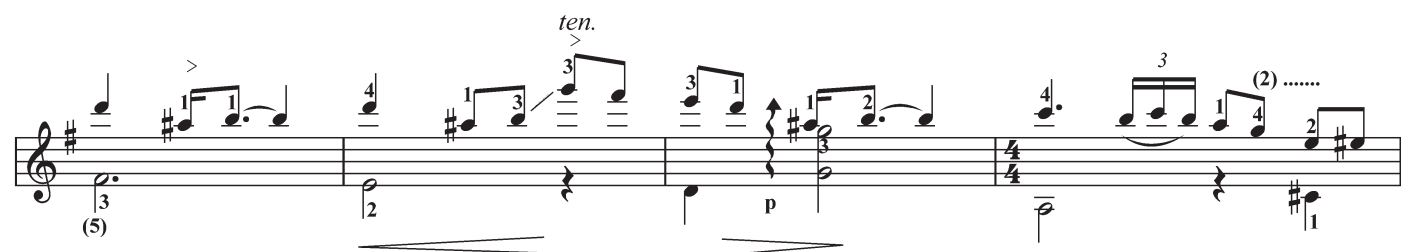
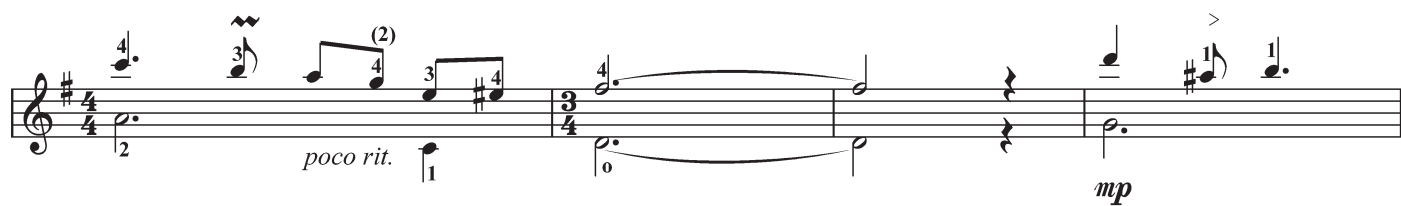
Key markings and instructions include:

- cresc.* (crescendo)
- poco rit.* (poco ritardando)
- simile* (simile)
- mp* (mezzo-piano)
- mf* (mezzo-forte)
- f* (forte)
- ff* (fortissimo)
- secco* (secco)
- * pizz. Bartok* (pizzicato, Bartok style)

Largo amabile ♩ = 64



leggero e libero.....



poco più mosso e animato

$\text{♩} = 66$

mp
poco più ritmico *cresc. poco a poco.....*

f *mf* *rit.....* *mp*

sostenuto..... *simile* *a tempo*

rall..... *p* *ten*

mf *sostenuto.....* *a tempo e molto crescendo*

f *mf* *rall.....* *molto gliss.* *mp*

Paradoxical Ballad

Allegro con moto

♩ = 172 - 176

EPN

C 3... *molto ritmico sempre.....*

molto rall..... *tenuto.....* *pp*

crescendo poco a poco..... *mp* *crescendo poco a poco.....*

.....glissando sempre.....

(2nda volta finire a f) *pp* *molto cresc.....*

molto rall. *f* *c2*

C2 *molto dimin.....*

mp *molto cresc.....* *(on soundboard)**

rasg. *mf* *.....glissando sempre.....* *.....molto crescendo.....*

mf *c2* *f*

molto agitato..... *molto dimin.....* *ponticello* *ff*

ponticello *breve* *ten.* *p a m i simile.....*
p *ppp* *pizz. Bartok*
fp
mf *p* *ppp* *simile.....*
mf *p* *ppp*
pp *f*
pp *fp* *pp*
pcrescendo.....
p *ritmico.....*

The musical score consists of ten staves of music in G major (one sharp) and 2/4 time. The notation includes various articulations such as *ponticello*, *breve*, *ten.*, *pizz. Bartok*, and *ritmico*. Dynamics range from *ppp* (pianississimo) to *fp* (fortissimo). Fingerings are indicated with numbers 1-5 and letters 'a', 'm', 'i'. Slurs and accents are used throughout. The score includes a key signature change to G major and a time signature change to 4/4.

mf
f
molto cresc....
molto marcato
vibr. bend
ff
pizz. Bartok
p
f
ponticello
vibr. bend
f
p
molto crescendo
pp
molto crescendo.....
ten
simile.....
f
pizz. Bartok
mp
cresc. e rall....
sostenuto.....
f
ff
molto rall.....
Dal § al ⊕
c 5....
p
morendo.....
ppp

2. ΤΡΑΓΟΥΔΙ ΜΕ ΚΡΥΜΜΕΝΑ ΛΟΓΙΑ

Song with hidden words

Κώστας Γρηγορέας
Kostas Grigoreas

Larghetto e tranquillo

$\text{♩} = 74$

vibrato...e...legato....sempre.....

p 1...

f

(1).....

C2

ponticello.....

pp

h 7

p

pont

h 7

ponticello.....

wide vibr.

wide vibr.

pp

meno mosso e sonoro

mp *basso marcato e vibrato sempre.....*

p

mp

mf

pp

p

EPN

*Tremolo**Andante leggiero*

$\text{♩} = 78$

mp *legato sempre.....*

c 1

poco rall..... (1)..... *C 1*

mf *ten.* *a tempo*

C 1..... *C 1.....* *poco rall....*

f *mf*

poco rall.....

C 2...

mp

c 2 c 3

glissando.....

tenuto.....

ten. 1

f

mp

ten

c 4

C 2....

mp

mf

p *crescendo poco a poco.....*

ritmico sempre

diminuendo poco a poco.....

morendo.....

Dal Segno al Fine

h12

h7.....

3. DANZA CON FUOCO

Κώστας Γρηγορέας
Kostas Grigoreas

Andante

$\text{♩} = 93$

mp *molto ritmico* *ponticello.....*

p *natural...* *mf* *C 1*

f *(*hit strings on frets)*

p *molto cresc....* *molto cresc....*

mf *c 1* *C 1* *a m* *mp* *molto cresc....* *f*

p1 *meno mosso e deciso* $\text{♩} = 152$ *molto rall...* *f* *a m i p a m i p a m i p* *f*

c5..... *(simile.....)* *f* *(5)*

f *(5)....* *p* *ten* *(2)* *(5)* *ten* *accel.....* *rall.....* *(3)* *(4)* *p* *p* *f* *ponticello*

EPN

Musical score for a piece, likely for guitar, featuring complex rhythmic patterns, dynamics, and articulations. The score is written in treble and bass clefs, with various time signatures and key signatures.

The first system shows a complex rhythmic pattern with triplets and sixteenth notes, marked with *p3* and *0 4*. The second system includes the instruction *(2nda volta --- molto rall.)* and a tempo marking $\text{♩} = 152$. The third system features a *rall...* marking and a *Dal ♩ al ♩* instruction. The fourth system includes a *f* (forte) dynamic and a *(simile.....)* instruction. The fifth system shows a *(5)* marking and a *p* (piano) dynamic. The sixth system includes a *ten* (tension) marking and a *slow* instruction. The seventh system features a *ponticello* instruction and a *p* dynamic. The eighth system includes a *ten* marking and a *slow* instruction. The ninth system features a *p* dynamic and a *ten* marking. The tenth system includes a *gliss...* instruction and a *ten* marking. The eleventh system features a *gliss...* instruction and a *ten* marking. The twelfth system includes a *gliss...* instruction and a *ten* marking.

The score concludes with the instruction *a tempo... ma poco libero.....* and a *rall.....* marking.

(vibrato e glissando.....)

ten. (2)

p *h 7* *p* *h 7* *(4)* *(4)....* *(4)....* *(5).... tenuto... 2*

(2da volta a tempo.....) accel.poco a poco....e crescendo.....

mp *rasg.* *p* *i* *molto rall...* *sostenuto....*

(improvise on the rhythm, like accompanying a ballad)

c 2... *c 7* *p 2* *ten.* *a tempo* $\text{♩} = 92$

.....simile..... *accel.poco a poco.....*

p 3 *p 3 >* *(4)....* *(2da volta --- molto rall.....)*

tenuto molto accel..... *molto cresc.....* *molto agitato* *f*

molto accel..... *molto rall...e crescendo.....molto accel.....* *tenuto molto accel.....* *rall...* *(liberamente)* *ff*

ponticello..... *tenuto.....* *accelerando.....* *rasg.* *(6) 1*

Στον Γιάννη μου

ARIA - TOCCATA

Κώστας Γρηγορέας
Kostas Grigoreas

Largo espressivo

♩ = 66 *ten* *mf* *rubato e sonoro.....sempre.....* *rall* *p* *h12* *p5*

(6) string in Re

mp *gentile.....* *ten* *p2* *C5.....* *p1*

cresc..... *c5* *C7.....* *p7*

h12 *c7* *c5* *c7* *ten* *h12.....* *mp* *p* *rall* *molto "brisé"*

h12 *rall.....* *mf* *vibrato.....* *mp* *(3)*

p *(2).....* *p.....* *(3).....*

Allegro Brillante ♩ = 128 - 132

The image displays a page of musical notation for a piano piece, consisting of six systems of staves. The notation includes various musical symbols, dynamics, and performance instructions.

- System 1:** Starts with a treble clef and a 2/4 time signature. The first staff has a *tenuto* marking. The second staff has a *liberamente....* marking. The third staff has a *ten. accel.....* marking. The fourth staff has a *ten.* marking and a *legato.....* marking. The system ends with a *crescendo.....* marking.
- System 2:** Continues the musical notation with various dynamics and markings, including *mf*, *marcato.....*, *secco*, and *legato.....*.
- System 3:** Features a *secco* marking, a *mf* dynamic, and a *...simile...* marking. The system ends with a *rall* marking.
- System 4:** Includes a *f* dynamic, a *mp* dynamic, and a *mf* dynamic. The system ends with a *secco* marking.
- System 5:** Features a *c2* marking, a *mp* dynamic, and a *legato.....* marking. The system ends with a *p* dynamic.
- System 6:** Starts with the tempo marking *Agitato*. The first staff has a *marcato* marking. The second staff has a *ponticel.* marking. The third staff has a *legato.....* marking. The system ends with a *mp* dynamic.

Musical score for guitar, featuring various technical markings and dynamics across seven staves.

Staff 1: Includes markings *c2*....., *mf*, *secco*, and *marcato*......

Staff 2: Includes markings *f*, *mf*, and *C2*......

Staff 3: Includes markings *c2*....., *ten.*, *c4*....., *c6*, and *c4*......

Staff 4: Includes markings *p6*, *ten.*, *simile*..., *p i m a*, and *gliss. e crescendo*......

Staff 5: Includes markings *ten.*, *f*, *(simile)*, *ponticello*, and *mp*.

Staff 6: Includes markings *c2*....., *secco*, *mf*, and *p1*.

Staff 7: Includes markings *f*, *mf*, and *p1*.

C7.....
 C7.....
 c9.....
 p7.....
 c9.....
 c5.....
 c7..... c5..... c3..... c2.....
 (simile...)
 p i m(a)
 glissando.....
 crescendo.....molto.....
con fuoco
 rall. e cresc.....
 ten.
 a m i
 a m i
 a m i
 C 3
 cresc. rall....
 ten....
 c 3
 c1
 i m
 a m
 ff
 molto cresc.....
 f
 p ff i
 c5.....
 simile.....
 secco
 mf
 mp
 ten.
 c2
 c3
 ten.
 mf
 rasg
 ff
 i

The musical score consists of six staves of music, primarily in treble clef with a key signature of one sharp (F#). The notation includes various musical elements such as triplets, slurs, and dynamic markings.

- Staff 1:** Features a triplet of eighth notes, followed by a triplet of sixteenth notes. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). Performance instructions include *secco* (dry) and *rasg.* (rasgueado).
- Staff 2:** Continues the melodic line with triplets. Dynamics include *mp* (mezzo-piano).
- Staff 3:** Marked *Agitato* (agitated). Dynamics include *p* (piano) and *f* (forte). It includes a *p1* marking.
- Staff 4:** Features a *ten* (tension) marking. Dynamics include *mf* (mezzo-forte). Performance instructions include *secco* (dry).
- Staff 5:** Includes a *ten* marking. Dynamics include *f* (forte) and *p* (piano). It features a *p3* marking.
- Staff 6:** Concludes with a *mf* (mezzo-forte) dynamic and a *ppp* (pianissimo) dynamic at the end.

The score is marked with various articulations such as accents (>), slurs, and fingerings (e.g., 1, 2, 3, 4). The final measure of the sixth staff is marked with a 2/4 time signature.

Largo meditativo ♩ = 60

Epilogue

mp rubato..... sempre....

f *p* *mf*

gliss.

c 5 *ten* *c 7* *(1).....* *p 7.....*

mp *p* *mf*

molto rall.....

NYXTEPINA

Στην Αίζα Ζώνη

1. NOTTURNO AFFETTUOSO

Κώστας Γρηγορέας

Kostas Grigoreas

Andante affettuoso e tranquillo

$\text{♩} = 86$

p ... *mf* ... *p* ... *simile* ... *poco rall...*

** lightly (with thumb, without the nail)*

a tempo

h7 ... *h5* ... *h12* ...

pont...

h7 ... *h5* ... *h12* ...

simile ... *diminuendo* ... *rall* ... *ppp*

(at D.C. no repeat)

Fine

Adagietto appassionato $\text{♩} = 76$

mp ... *mf* ... *ten* ...

molto espressivo

simile ...

ritenuto ...

h24 ... *8va harm* ... *tenuto* ...

h12 ...

h24 ... *8va harm* ...

p ... *mf* ... *poco piu mosso* ... *mp* ...

h24 ... *8va harm* ...

(5) ... *(6)* ...

molto appassionato

marcato...sempre.....

f

mp

8va harm

p poco rit

lamentoso

tempo primo

mp

mf

(pp)

marcato....

legato....

f

gliss...

ten

slow

poco rit

C 7

h 12

h 7

C5

poco piu mosso ritmico

a tempo

mp

ten

mf

poco rit.

a tempo

p

ten

slow

** (hit 6th string on frets)*

molto legato sempre.....

gliss.....

f sonoro.....

gliss.....

ten

slow

8va harm

h24

accel.....

ten

(on soundboard) p*

cresc. e ritenuto.....

Dal $\text{\textcircled{S}}$ al $\text{\textcircled{+}}$

D.C. al Fine

Στην Αητώ

2. NOTTURNO APPASSIONATO

Κώστας Γρηγορέας
Kostas Grigoreas

Intro **p** *ponticello.....*
accelerando poco a poco..... *rall.....* *simile.....* *rall.....*

Andante appassionato

mp *ten* *(1).....* *c 2.....* *mf* *h12* *f* *ten* *poco rit.* *a tempo* *p* *p2* *rit.....* *C 2* *mp* *ten* *a tempo* *cresc.....* *rit.....*

(1).....

mf

c 2.....

f ten

p ten

poco rit.

a tempo

p

dimin. e rall.

mf

c 2.....

a m i a m i

p

crescendo poco a poco

mp

poco rall.

mf

f

accelerando.....

allargando..... *ritenuto*.....

a tempo

ritenuto..... *a tempo*

molto ritenuto e crescendo..... *ritenuto*.....

Adagio appassionato

$\text{♩} = 60$ *p1*

mp *mf* *p*

C 2..... *cantabile* *p* *c2* *C 2* *c1* *C 4*..... *poco ritenuto*.....

a tempo *mp* *simile*..... *poco ritenuto*..... *mf* *a tempo* *C 2* *C 4*..... *ten* *mf*

molto ritenuto e dim.....

molto espressivo

p *rubato sempre.....* *mp*

C2..... *poco accel.....* *mf* *poco ritenuto.....*

.....c2 *c2.....* *poco rit.* *dolce.....* *poco accel. e cresc.....* *p*

C4..... *ten* *C4.....* *poco rit.* *a tempo* *mf*

c2 *C4.....* *ten* *p1* *C2* *piu mosso* *marcato e ritenuto.....* *D.C. al* *liberamente* *mf*

C4..... *c2* *C4.....* *ten* *p1* *C2* *crescendo e molto ritenuto* *sostenuto e marcato.....* *f*

Στον Ευάγγελο Ασημακόπουλο

A FUNNY MOMENT

Κώστας Γρηγορέας
Kostas Grigoreas

Libero e molto espressivo

mf *molto accel. e cresc.* *f* *molto rit.* *p*
glissando... *molto accel. e cresc.* *a tempo* *brillante...* *(♩ = 87)*
cresc. poco a poco *rall.*
a tempo *ritenuto...* *mf* *molto accel.*
molto sostenuto *(wide vibr.)* *accel. e cresc. poco a poco*
(simile) *accel. e cresc. poco a poco*
(simile) *molto accel. e cresc.* *ff*

Andante molto rubato

mf *pp* *vibrato.....* *rall.....* *accel.....* *harm 8ve.....*

pp *rall.....* *harm 8ve.....*

simile..... *rall.....* *accel.....* *breve* *slow* *vibr.*

rall..... *(wide vibr.)*

molto sostenuto *p* *accel. e cresc. poco a poco.....* *simile.....*

molto accel. e cresc. *f* *rall. molto* *ff* *harm 8ve....* *h24....*

Allegro

♩ = 106

* (hit) *mf* bass strings on frets) * (hit) *p* on soundboard)

ten glissando..... *mf* *acc el cresc.*..... *f* *L.H. only*..... *mf* *a tempo*

ten. *mf* *accellerando e cresc.*..... *f* *vibr*

animato *p* ponticello..... * (hit) *p* string on frets) *mp*

f *tenuto*..... *molto accel e cresc.*..... *ritenuto molto*.....

animato *f* *ten.* *mp* *acc el cresc.*.....

f *pp* ponticello..... (6) *vibr*

p ponticello..... *crescendo poco a poco*..... *f* *natural*.....

poco piu mosso e agitato

ten. 3

glissando sempre

accel e crescendo..... molto crescendo.....

rit e molto cresc.....

mp

accel e crescendo.....

rit e molto cresc.....

only for Fine

Calmo e libero

harm. 8ave.....

poco tenuto

accel.....

poco tenuto

accel.....

a tempo

mp

vibr

mf

ritenuto

simile.....

molto rit

molto sostenuto

glissando sempre

accel. e cresc. poco a poco.....

(wide vibr.)

libero.....

pi m

legato e sonoro.....

a tempo

molto accel. e cresc.

breve

pesante.....

accel. a primo tempo

ponticello.....

Dal S al Fine

ΣΟΥΙΤΑ ΓΙΑ ΤΟ ΠΕΡΑΣΜΑ ΤΟΥ ΧΡΟΝΟΥ

SUITE FOR THE PASSING OF TIME

Στην Ντίνα

1. PRELUDE

Κώστας Γρηγορέας
Kostas Grigoreas

Adagio molto espressivo

$\text{♩} = 72$

p *p1** (hit on soundboard) *h7* *p* *p* *h7*

p1..... *ponticello*... *c 1*...

p *p* *p* *mf* *h7*

p *apoyando*..... *f* *rall*....

p5..... *piu mosso* $\text{♩} = 84$

tenuto *mp* *accel*... *h12*... *ten* *a tempo*

First system of musical notation. It begins with a treble clef and a 2/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. There are various fingerings and dynamics indicated, including *p*, *f*, and *mp*. The system ends with a quarter note G4 and a quarter note F#4.

Second system of musical notation. It begins with a treble clef and a 2/4 time signature. The melody starts with a quarter note G4, a quarter note A4, and a quarter note B4. There are various fingerings and dynamics indicated, including *p*, *f*, and *mp*. The system ends with a quarter note G4 and a quarter note F#4.

Third system of musical notation. It begins with a treble clef and a 2/4 time signature. The melody starts with a quarter note G4, a quarter note A4, and a quarter note B4. There are various fingerings and dynamics indicated, including *p*, *f*, and *mp*. The system ends with a quarter note G4 and a quarter note F#4.

Fourth system of musical notation. It begins with a treble clef and a 2/4 time signature. The melody starts with a quarter note G4, a quarter note A4, and a quarter note B4. There are various fingerings and dynamics indicated, including *p*, *f*, and *mp*. The system ends with a quarter note G4 and a quarter note F#4.

Fifth system of musical notation. It begins with a treble clef and a 2/4 time signature. The melody starts with a quarter note G4, a quarter note A4, and a quarter note B4. There are various fingerings and dynamics indicated, including *p*, *f*, and *mp*. The system ends with a quarter note G4 and a quarter note F#4.

Sixth system of musical notation. It begins with a treble clef and a 2/4 time signature. The melody starts with a quarter note G4, a quarter note A4, and a quarter note B4. There are various fingerings and dynamics indicated, including *p*, *f*, and *mp*. The system ends with a quarter note G4 and a quarter note F#4.

2. ΑΝΟΙΞΗ - ΕΠΙΤΕΛΟΥΣ

Spring - At Last

Κώστας Γρηγορέας
Kostas Grigoreas

Allegretto gioioso

$\text{♩} = 148$

f *tenuto* *mf* *molto rubato*..... *mf*

ten *piu mosso* *rit...* *a tempo* *mp* *rit. e dim.....* *mf*

C 1 *rit. e cresc.....* *f* *mp* *C 3*

cresc..... *mp* *rit. e cresc.....*

Tempo di valse giocoso $\text{♩} = 168$

molto rit. *f* *mp* *molto rit. e cresc...* *f* *a tempo*

c 5 *rit. e cresc.....* *f* *slow* *c 1* *mp*

c 3 *p* *pp* *mf* *p* *molto cresc..*

ritenuto.... *p* *accel e crescendo.....* *f* *ten*

molto cresc.. *f* *riten.* *a tempo* *p* *mp*

EPN

Στην Έλενα Παπανδρέου

3. ΝΟΣΤΑΛΓΙΚΗ HABANERA

Nostalgic Habanera

Κώστας Γρηγορέας

Kostas Grigoreas

Andante affettuoso

♩ = 108

tenuto e vibrato
mp

a tempo

c9....

(2)....

c9.....

(2)

tenuto.....

>vibr.molto

p

h12

simile...

c7....

harm8ve
h24

tenuto.....

p1

ponticello

mf

p

mp

h7

a tempo

C2.....

c2.....

mf

mp

c2

mf

c2.....

C2

p

♩ = 128

poco più mosso e ritmico

ponticello

mf

C2

c2.....

ten

c1

c2

brise.....

f

pp

mp

simile.....

f

poco rall.

a tempo

c2

ten

4

mp

cresc.

mf

molto cresc.....

f

molto rall..... **C2** *Cantabile....* *tempo primo*

tenuto..... *a tempo* *(simile.....)* *ten* *vibr.*

pp *mf* *breve* *tenuto.e vibr.* *c2.....* *c2.* *c1* *ten*

pp *mf* *slow* *tenuto.....* *c9.....* *a tempo* *mp* *vibr.molto*

tenuto..... *a tempo* *C 2.....* *poco rall....* *D.S. al*

slightly swinging (♩ = 100) *p* *tenuto.....* *a tempo* *crescendo* *p* *pp*

C 2..... *tenuto* *C 2* *c2.....* *c2* *normal tempo* (♩ = 100) *p* *ten* *cresc. e accel.*

c2..... *piu mosso* *f* *accel.....* *c2.....* *vibr.molto* *mp*

a tempo *tenuto.....* *p* *molto crescendo.....* *C 2* *c9* *c7* *(4).....* *ff* *molto rall.* *molto brise*

4. ΓΙΟΥΛΗ Youlee

Allegretto vivo ♩. = 124 - 126

Κώστας Γρηγορέας
Kostas Grigoreas

First system of musical notation. Treble clef, 12/8 time signature. The melody features eighth and sixteenth notes with fingerings (m, i, a, i, m, a) and accents. Dynamics include *mp* and *mf*. Fingering numbers 1, 2, 3, 4 are present.

Second system of musical notation. Treble clef. The melody continues with eighth and sixteenth notes, including a triplet of eighth notes. Dynamics include *f*. Fingering numbers 1, 2, 3, 4 are present. A repeat sign is at the end.

Third system of musical notation. Treble clef. The melody includes a *breve* note and a *simile* marking. Dynamics include *mf*. Fingering numbers 1, 2, 3, 4 are present. A *ponticello* marking is at the end.

Fourth system of musical notation. Treble clef. The melody includes a *ponticello* marking and a *p* dynamic. Dynamics include *f*. Fingering numbers 1, 2, 3, 4 are present.

Fifth system of musical notation. Treble clef. The melody includes a *ponticello* marking and a *f* dynamic. Fingering numbers 1, 2, 3, 4 are present.

Sixth system of musical notation. Treble clef. The melody includes a *ponticello* marking and a *p* dynamic. Dynamics include *f*. Fingering numbers 1, 2, 3, 4 are present.

Στον Κωστή μου

5. ΠΑΙΧΝΙΔΙ ΜΕ ΜΙΑ ΜΕΛΩΔΙΑ

Playing with a melody

Κώστας Γρηγορέας
Kostas Grigoreas

1. Andante cantabile

♩ = 64

poco rit. *mp* *a tempo* *mf*

p *mf* *p* *mf* *p* *poco rit.* *p* (6)

C 5 *harm 8va* *FINE* *mp* *ritenuto.....*

8va *natural.....* *ritenuto.....* *poco accel....e cresc...*

c 2 *meno mosso* *ten* *pp* *rit.....*

tenuto *p* *poco accel....* *rit.....* *f* *Dal ♪ al FINE*

2. Allegretto con brio (molto ritmico)

$\text{♩} = 96$ C 2

f ponticello....e....pesante

mf *crescendo*.....

mf *dolce*.....

pp *ponticello*

cresc....e legato.....

f *p* *crescendo*..... *attaca*

The musical score is written for a single melodic line on a treble clef staff in G major (one sharp). The tempo is marked 'Allegretto con brio' and 'molto ritmico' with a quarter note equal to 96 beats. The score consists of eight staves of music. The first staff begins with a forte (*f*) dynamic and a 'ponticello' (sul ponticello) instruction, followed by a 'pesante' (heavy) instruction. The second staff features a mezzo-forte (*mf*) dynamic and a 'crescendo' instruction. The third staff continues with a forte (*f*) dynamic and a 'simile' instruction. The fourth staff starts with a mezzo-forte (*mf*) dynamic and a 'dolce' (sweet) instruction. The fifth staff begins with a pianissimo (*pp*) dynamic and a 'ponticello' instruction. The sixth staff shows a 'cresc....e legato' instruction. The seventh staff starts with a forte (*f*) dynamic and a 'crescendo' instruction, ending with an 'attaca' marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

un poco piu mosso

un poco piu mosso

1. 2.

p *mf* *f* *mp* *cresc.* *dimin.* *poco rit.* *poco accel.*

legato...sempre.....

ten

c 2...

diminuendo e rall. *p*

tempo primo

f *simile*.....

mf *simile*..... *cresc*

f

ten

p *breve*

cresc...e legato... rall..poco a poco.....

a tempo *Fine* *ppp*

*(on strings, near the bridge)

ΣΕ ΕΛΛΗΝΙΚΟ ΤΡΟΠΟ

In the Greek Mode

1. ΜΟΝΟΛΟΓΟΣ

Monologue

Κώστας Γρηγορέας
Kostas Grigoreas

Adagio

$\text{♩} = 74$ *ten.* *p* *i* *p* *i* *a* *P* *a* *p* *molto gliss.* *f*

mf *liberamente, quasi recitativo....*

(6) *string in Re*

simile..... *vibr.* *f*

simile..... *ten* *p* *f* *mp*

marcato *f* *mf* *breve*

p *ten* *c 2* *ponticello* *L.H. only.....* *f* *pont.*

mf *sonoro....* *mp* *poco piu mosso e cantabile* *p*

accel..... *a tempo* *slow* *accel.....* *a tempo* *molto cresc.....*

cresc. poco a poco *p* *(hit strings on the frets)*

(1) *slow* *f* *(hit strings on the bridge)* *Largo pesante* $\text{♩} = 43$ *p* *ponticello* *D.C al*

espressivo sempre.....

p *mf* *cresc.....* *mf* *vibr*

p *p* *poco rall*

legato..... *mf* *a tempo* *f* *slow* *(5) 1*

diminuendo----- *mp* *h 12* *h 7* *(4)* *p* *4* *(5)* *h 12* *piu mosso* $\text{♩} = 80$ *simile*

accel..... *a tempo* *slow*

accel..... *a tempo* *molto cresc.....* *f*

2. ΧΟΡΟΣ Dance

6th string in Mi

Presto energico e ritmico

♩ = 200

Staff 1: *mf* (2) *ponticello* *mf* (6) *p*..... *p* *p* *i* *p* *h 12*.....

Staff 2: *mf* *f* *dim.*.....

Staff 3: *mp* *mf* *ponticello*

Staff 4: *mp* *pp* *mf* *p* *i* *p*

Staff 5: *p* *mf* *p* *h 12*.....

Staff 6: *p* *mf* *ponticello*.....

Staff 7: *c 2*.....

The musical score is written for a single melodic line, likely for a violin, with piano accompaniment indicated by the 'p' dynamic. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into several systems, each containing multiple staves of music.

System 1: The first staff begins with a *ponticello* marking and a series of eighth notes. The second staff continues with a *p* dynamic and a *ponticello* marking.

System 2: The first staff features a *mf* dynamic and a *ponticello* marking. The second staff continues with a *p* dynamic and a *ponticello* marking.

System 3: The first staff includes a *ten.* marking and a *p* dynamic. The second staff features a *ponticello* marking and a *poco tenuto* marking.

System 4: The first staff includes an *accel.* marking and a *a tempo* marking. The second staff features a *f* dynamic and a *p* dynamic.

System 5: The first staff includes a *p* dynamic and a *rall.* marking. The second staff features a *f* dynamic and a *p* dynamic.

System 6: The first staff includes a *ten.* marking and a *meno mosso* marking. The second staff features a *mf* dynamic and a *pp* dynamic.

System 7: The first staff includes a *mf* dynamic and a *vibrato e glissando* marking. The second staff features a *f* dynamic and a *p* dynamic.

The score includes various musical notations such as slurs, ties, and dynamic markings (*p*, *mf*, *f*, *pp*, *ten.*, *accel.*, *rall.*, *meno mosso*). It also includes fingerings and bowings indicated by numbers and symbols.

EPN

EPN